

PIKSEL (NO) FESTIVAL ENERGY PARASITES



PARASITIC APPROACHES TO
ENERGY AND ENERGY DISTRIBUTION

NOVEMBER 23RD - 25TH, 2023

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ENERGY PARASITES

Welcome to the Píksel (NO) Festival, a festival of art works which focus on energy systems and the current energy crisis. The festival functions as a roaming, parasitic city tour, where we view the art works by parasitising on public infrastructures in Bergen. By reclaiming and performing the hacking nature of parasites, we roam the city carrying art works which we plug in at publicly accessible power outlets. We move from place to place approaching energy infrastructures, their history and their condition from different angles through art works and talks. We are the (NO) Píksel energy parasites.

The current systemic failures in the global distribution of energy has produced the "energy ruling class". This class runs and controls the global energy infrastructures, not as a public good, but as a private investment opportunity. The energy crisis presents a unique opportunity to tighten private dominance over energy mar-

kets, skyrocketing prices for consumers and reaping profits, while forcing considerable public expenditure to counteract the increasing lack of access to energy to a high percentage of the population. Moreover, the recent energy shortage in Europe has brought to light a market organised along the principles of “merit order” that incentivises the production of energy from fossil fuels instead of from green sources. In short, the current energy crisis, just like any other crisis in history, is facilitating a brutal restructuring within the global energy system, ultimately renewing capitalist expansion.

(NO) Píksel adopts energy crisis as its central theme, creating the space to facilitate critical debate, raise awareness, build communities and foster political engagement. We see Píksel as an opportunity to raise questions around how infrastructural networks can be critiqued, frame novel approaches to energy crisis and create a common understanding and solidarity around these topics, and also as a space where new cultural rituals to inhabit energy systems can arise and be performed. Thus, the festival adopts energy infrastruc-

tures not only thematically within the curated works, talks and workshops, but also performatively, affecting directly the structure of the festival and the exhibition itself: For the duration of the festival, the artworks become a temporary, networked and parasitic surplus to the Bergen city-scape. The exhibition takes place in the form of guided tours through Bergen, stopping at public electric outlets, at USB ports on buses and in shopping centers and bus terminals to enjoy art works, performances and talks by local and international artists around energy crisis, infrastructure and solidarity networks. The exhibited pieces address energy in crises, and the systemic problems, networks and frameworks that surround them.

Ultimately, the symbolic gesture performed by this year's Píksel edition aims to stress the urgency to create new metaphors and rituals capable of articulating more sustainable ways of inhabiting energy systems, and ultimately put energy at the service of collective empowerment.

(NO) OPENING PHYSICAL OBSTRUCTION TOUR

Thursday, 23 November 2023, 18:30 – 20:00

Start: Studio 207 (Strandgaten 207)

In physical electricity meters, the mechanism to meter consumption is a rotating disc. Physical obstruction is the practice of slowing down the movement of the disc so that while the same amount of electricity can be consumed, less consumption is metered. A city walk through Bergen to visit the sites of publicly accessible power outlets. With a performance by Bruno Gola. Drinks at Studio 207 afterwards.



Matjaz Rust

THURS 23 NOV

Bruno Gola

microwebs (2023)
Live performance

microwebs is an experiment on interactive systems, smartphones and spatial sound. Through Live Coding and multi-channel audiovisual real-time streaming, the audience phones become a medium to distribute micro sounds and codes over the space, constantly changing perceptions as the audience is also invited to move around with their phones in hand, creating a multi-dimensional, interactive sound environment.

<https://soundcloud.com/bgola/microwebs-live-rosa-excerpts>

PUBLIC LIBRARY ELECTROSTATIC DISCHARGE ATTACK TOUR

Friday, 24 November 2023, 13:30-17:30

Start: Studio 207 (Strandgaten 207)

Electrostatic Discharge Attacks permanently or temporarily damage an electronic electricity meter so that it stops metering electricity consumption. A city tour that takes us to the area around the public library with art works by GOODIEPAL, Aram Bartholl, Francisco J. Doblas Reyes, Paul Kolling, Kris de Decker, Lars Holdhus and many more!

FRI 24 NOV



Goodiepal

Kommunal Klon Komputer 2 (2011 - and into the future)

Music / images



Over the course of 18 months Goodiepal was on a long journey conducted on a special bicycle that was built by Goodiepal himself and fitted with a roof and built-in dynamos capable of generating electricity. His journey has taken him to Norway, Sweden, Greenland, Iceland, Siberia, and the USA, and he most recently brought his mother along for a bicycle ride to Amsterdam, where he also performed a concert. The bicycle, which he calls Kommunal Klon Komputer 2 ("Municipal Clone Computer 2"), and his journey on it are depicted in Goodiepal's new book, *El Camino del Hardcore*, which has been described as "an autobiographical travelogue".

<https://www.ubu.com/sound/goodiepal.html>

Aram Bartholl

5V to go (2015/2023)

Site specific installation: campfire, wood, steel, thermoelectric generator, cables, electronics



Visitors are invited to charge their phone at a bonfire in the city center of Bergen, Norway. In the tradition of baking bread on a stick (Germany) or holding a sausage over a camp fire this custom made charger stick produces 5V electricity, enough to charge the common smart phone. With help of the thermoelectric effect the heat of the fire is directly converted into electricity. As long as the thermo generator attached to the top of the stick is exposed to the flames it generates power. The user can attach his/her phone to the stick which is equipped with a multi plug charging cable. Visitors gather around the warm fire, charge their phones and have a chat.

<https://arambartholl.com/5v/>

Francisco J. Doblas Reyes

Limiting the impacts of global warming is in our hands (2023)

Video

Fighting climate change is about more than just saving polar bears (although that is also part of it). Global warming is affecting human lives and the ecosystems that sustain them. Extreme events such as floods, cyclones and forest fires have already become more frequent. The latest report by the UN panel of experts warns that, at current levels of greenhouse gas emissions, an average temperature increase of 4.4°C would be reached by the end of this century. Francisco J. Doblas Reyes, IPCC author and Director of Earth Sciences at the Barcelona Supercomputing Center, stresses that this is an avoidable future.

https://youtu.be/TOR Ee-yqo_c?si=0xkNorvNspTJZ_wm



Opponents warned of the break-up of large companies and a loss of security of supply.

Film still: Energy © Paul Kolling

Paul Kolling

Energy (2023)

Video, sculpture / installation

Energy (2023) is dedicated to the opaque pricing on the energy market and the public debate about it, which has become explosive with the current war in Europe. Kolling is not concerned with a purely scientific investigation, but rather with the social, highly emotional discourse, which is contrasted with the economy that follows a sober logic of exploitation. The work refers to the visible and at the same time invisible architecture of the European Energy Exchange (EEX). This real, existing scene of the stock exchange as well as the processes of energy price formation are hardly known to the general public. Their role is highly controversial among business people, journalists, experts and activists alike. The film reveals absurd contradictions by comparing interviews with different actors and formulates fundamental economic and ethical questions about the current fight for resources.

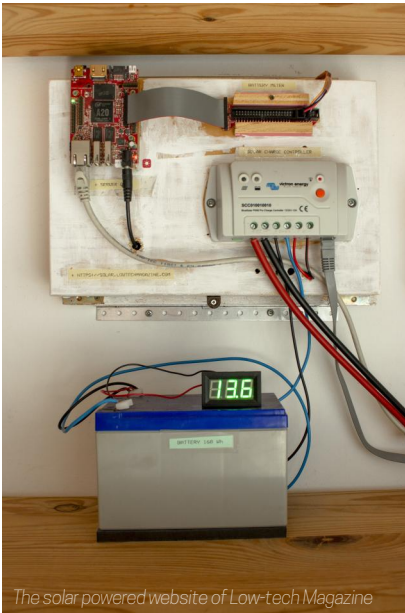
FRI 24 NOV

Kris De Decker

How to reinvent the internet (2023)

40' talk

What if we start building the internet anew, without fossil fuels? History provides a lot of inspiration.



The solar powered website of Low-tech Magazine

<https://solar.lowtechmagazine.com/>

Joana Moll

16/2017 (2021)

Artist talk

16/2017 is named after a law approved by the government of Catalonia in 2017, which, among other things, obliges the government to work with carbon budgets in order to halve its Co2 emissions by 2030, as stated in the Paris Agreement. Unfortunately, the Catalan government is substantially delaying the application of these measures. Because of this reason, the artist presented Arts Santa Mònica with a proposal: to reduce the energy consumption of the art center by 50% during the four months that 16/2017 will be exhibited in the center. To do so, the institution was forced to define an energy self-regulation mechanism so as not to exceed the budget during the established time. All the actors involved in the exhibition project were forced to negotiate new methods of interaction to adhere to the energy budget.

http://www.janavirgin.com/16_2017.html

FRI 24 NOV



Group exhibition at Centre d'Arts Santa Mònica, 24th of September 2021 - 9th of January 2022, Barcelona, Spain. Photo: Paula Artés

Lars Holdhus

Degrowth for Artist - art education for climate justice (2023)
In person talk

Many artists and institutions find themselves in a dilemma where they want to change to a more sustainable art practice but cannot financially or mentally make the changes needed. Artists and institutions struggle with material use, waste, visitor travel, artist travel, shipping of artworks and sustainable funding of art and the institution itself.

Examining these different areas will reveal that the foundations of the so-called art world are unsustainable and must be built around different needs, desires and structures. A radically different art economy will emerge once you take all the



different crises into account.

The talk will present different ways to solve this dilemma based on interviews, research and existing art practices from different artists.









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PIKSEL KIDZ LAB: RARE EARTH WALKS TOUR

Saturday, 25 November 2023, 10:30

Please register: piksel23@piksel.no

Max Dovey

Rare Earth Walks (ongoing)

90' Workshop

Rare Earth Walks is a field research activity to examine the relations between earth and technology and consider computational hardware as geological artifacts.

As part of this group expedition everyone is invited to go fossicking for precious stones, metals and minerals. Various assistive tools are used to survey the terrain and learn about the different ways of prospecting the land throughout history from ancient stone collection, water divination and metal detecting.



Courtesy of artist & Ibi Feher photography

The collective finds are then used to create an 'elementary computer' - an assembled schematic of various found materials that can then be used to learn about the trace elements of various metals integral in electronics and hardware required for renewable energy.

<https://www.maxdovey.com/Rare-Earth-Walks/>

BUS STATION DIRECT HOOKING TOUR

Saturday, 25 November 2023, 14:00-17:30

Start: Studio 207 (Strandgaten 207)

Cable hooking is the practice of direct tapping from an electricity line used in 80% of global power theft. The consumer taps into the power line ahead of the energy meter. The energy consumption is unmeasured. The tour takes us on an exploration around the bus station where we look for electrical outlets to power artworks and talks by GOODIEPAL, Cara New Daggett, Polina Medvedeva, eeefff, Nadja Buttendorf, Tega Brain, Ben Grosser, YoHa and many more!



Goodiepal

Kommunal Klon Komputer 2 (2011 - and into the future)

Music / images



Over the course of 18 months.Over the course of 18 months Goodiepal was on a long journey conducted on a special bicycle that was built by Goodiepal himself and fitted with a roof and built-in dynamos capable of generating electricity. His journey has taken him to Norway, Sweden, Greenland, Iceland, Siberia, and the USA, and he most recently brought his mother along for a bicycle ride to Amsterdam, where he also performed a concert. The bicycle, which he calls Kommunal Klon Komputer 2 ("Municipal Clone Computer 2"), and his journey on it are depicted in Goodiepal's new book, El Camino del Hardcore, which has been described as "an autobiographical travelogue".

<https://www.ubu.com/sound/goodiepal.html>

Cara New Daggett

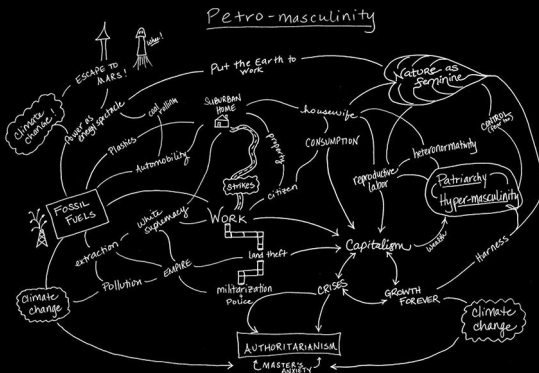
Petromasculinities (2019)

Graphic image, in person talk

A graphic image showing concepts related to petromasculinities, accompanied by a short talk to explain the image. Originally produced for the exhibition "Petromasculinitats" at Bòlit, Centre d'Art Contemporani (Girona, Spain), and curated by Arnau Horta).

<https://rwm.macba.cat/en/sonia/sonia-343-cara-new-daggett>

Petromasculinity, Cara Daggett



SAT 25 NOV

Polina Medvedeva

A knock from below heard at the bottom (2022)

Interactive sound installation

In this interactive sound installation, equipped with an electromagnetic microphone the audience becomes a voyeur, a foreign agent, an onlooker and an accomplice scanning the space that feigns normalcy, where up is down. Polina Medvedeva, born in Murmansk region, raised in the Netherlands, and now based in Norway, draws inspiration from the saying “just as you thought you’ve reached the bottom, someone knocks from below.” Referring to the wire-tapping of power sockets in the Soviet Union and GDR, the work is an assemblage of conversations which are intercepted, listened in on, recalled or recorded. It attempts a search for the origin of the atrocities, trust in disinformation and passive endurance in today’s Russia, as well as sparks of civil disobedience amid absurdity of censorship and the decline of civil rights. A noticeable undercurrent within the conversations is a generational divide tearing up family ties.

@p.a.medvedeva

*A knock from below heard at the bottom, Rijksakademie van Beeldende Kunsten
Open Studios, 2022. Photo: Sander van Wettum*



SAT 25 NOV

eeefff

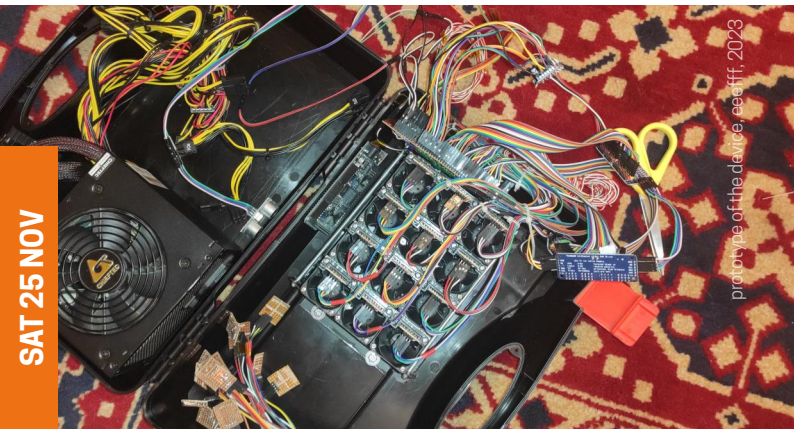
Sensory room with cooling fans (42 in total) (2023)

Situation mediated by portable device

You are about to enter a room that is packed with:

- 42 cooling fans produced by facebook corporation and aimed to cool down material level of algorithms operated by the company
- fake arduino controller
- red, white, green, blue, white and black wires
- metal and wooden structures produced out of office-furniture which was thrown away
- duct and masking tape

The room has no light inside.



prototype of the device, eeefff, 2023

SAT 25 NOV

Nadja Buttendorf

HotPhones – high-tech self-care (2018/2023)

Irl workshop without artist present

A #HotPhone massage is a form of relaxation that utilizes smartphones that are more enticing and desirable than humans. Through extensive use, the smartphone gradually reaches a temperature higher than the human body temperature.

The daily use of these smartphones can lead to tension, tightened muscles, and other physical reactions. A #HotPhone helps alleviate and relax these symptoms. It's a useful tool that you can easily incorporate into your daily life. It not only rejuvenates you but also revitalizes your smartphone, giving you both new energy.

<https://nadjabuttendorf24.com/hot-phones.php>



#HotPhones

high-tech self-care

Tega Brain

An Orbit (2016)

Video / images



An Orbit is a router that couples signal strength with moon phase. For one day per month it provides maximum wifi signal, and for one day per month it provides no network at all. Between these points the signal waxes and wanes, oscillating over a 28-day period.

<https://tegabrain.com/Being-Radiotropic>

Ben Grosser

Minus (2021 - present)

In person talk / lecture



Despite their lofty mission statements, today's big social media platforms are centrally focused on one singular concept: more. These capitalistic software machines are designed to stoke a pervasive and ever-increasing cycle of production and consumption for the purposes of growth and profit. To accomplish this they leverage data and scale to produce signals and interface patterns that keep us engaged, promising connection and joy in exchange for increasing shares of our time and attention. The platforms embed within us the idea that our own sociality is best evaluated and understood through quantity. They reconfigure our sense of time in ways that can make minutes or hours ago seem old. And their personalized feeds teach our brains that the only content worth watching or reading is that which we can already imagine. In its tireless pursuit of users and data and wealth, big social media sacrifices human agency and potential on the altar of more.

But what if social media wasn't engineered to serve capitalism's need for growth? How might online collective communication be different if our time and atten-

tion were treated as the limited and precious resources that they are? Minus is an experiment to ask these questions, a finite social network where users get only 100 posts—for life. Rather than the algorithmic feeds, visible “like” counts, noisy notifications, and infinite scrolls employed by the platforms to induce endless user engagement, Minus limits how much one posts to the feed, and foregrounds—as its only visible and dwindling metric—how few opportunities they have left. Instead of preying on our needs for communication and connection in order to transform them into desires for speed and accumulation, Minus offers an opportunity to reimagine what it means to be connected in the contemporary age. The work facilitates conversation within a subtractive frame that eschews the noise and frenzy for a quieter and slower setting that foregrounds human voices, words, and temporalities. Though it may be disorienting at first to navigate an online social space devoid of the signals and patterns Silicon Valley uses to always push for more, Minus invites us to see what digital interaction feels like when a social media platform is designed for less.

Visit <https://minus.social> to try it out.

YoHa

Coal Fired Computers (2010)

Project documentation

A one-hundred year old, 18-ton showman's steam engine powers a computer with 2.5 tons of coal. Black lungs inflate every time a database record of miners' lung disease is shown on the computer monitors. It feels like you've been invited into a fun fair, but one where the rides log their own accidents – a fun fair run by people who long ago became indistinct from the machines they maintain.

Over three days at the Discovery Museum, with groups of miner activists, Coal Fired Computers articulated relations between Power, Art and Media. It responded to the displacement of coal production to distant lands like India and China after the UK miners' strike in 1984/85.

Coal Fired Computers reflects on the complexities of our global fossil fuel reliance and especially on how coal transforms our health as we have transformed it. Today coal produces 42% of the world's electricity, and in many countries this rate is much higher (more than 70% in India and China). This power is produced by des-



Coal Fired Computers, YoHa with Jean Demars

cendants of Charles Parson's 1884 steam turbines, also on display in the Discovery Museum.

It could be said that coal dust gets into everything. Sealed into the lungs of miners it forms visible blue streaks, like veins of coal. According to the World Health Organisation, 318,000 deaths occur annually from chronic bronchitis and emphysema caused by exposure to coal dust. The common perception is that wealthy countries have put this all behind them, displacing coal dust into the lungs of unrecorded, unknown miners in distant lands, however coal returns into our lives in the form of the cheap and apparently clean goods we consume.

Coal fired energy not only powers our computers here in the UK, but is integral to the production of the 300,000,000 computers made each year. 81% of the energy used in a computer's life cycle is expended in the manufacturing process, now taking place in countries with high levels of coal consumption. The UK currently produces less than one third of the coal it uses, importing the majority of it and therefore displacing 150,000 tons of coal dust into unknown lungs.

Coal Fired Computers brings together these disparate elements into an artwork, allowing us to reflect on the complexities that have created and maintained power, the crisis of fuelling that power and its subsequent health residues.

<http://yoha.co.uk/cfc>

(NO) CLOSING FOREIGN INJECTION EVENING

Saturday, 25 November 2023, 21:00-23:00
Studio 207 (Strandgaten 207) & @Piksel Cyber Salon

Foreign Injection manipulates an electricity meter by remotely installing a circuit inside the meter. With this, the meter can be slowed down at any time, so that more electricity is consumed than metered. A remote audio-visual performance by Flor de Fuego (AR/DE) and Blaž Pavlica (SL) using the Inkluderende Digitalt Laboratorium for Eksperimentell Kunst (IDLE) at Piksel Studio.

Inkluderende Digitalt Laboratorium for Eksperimentell Kunst (IDLE) Performance

Flor de Fuego (AR/DE) and Blaž Pavlica (SL)

“Discovery artists” EFEEA residency artists.

IDLE is an innovative and inclusive art project that melts a virtual and physical space in an unique digitally updated art venue. The Virtual Gallery enables guest artists and audiences to manipulate lights, videos, and sound equipment, thereby creating diverse atmospheres and performances within the venue in Bergen. By interacting with the virtual interfaces, inputs are transformed by an Internet of Things system, resulting in physical alterations to the space.

The Virtual Gallery, modeled as the art venue in Bergen, integrates abstract, experimental and collaborative instruments allows access and the creation of experimental artistic experiences without physical presence. IDLE provides an art and audiovisual virtual meeting point for individuals with reduced mobility seeking interaction with the physical world.



PIKSEL (NO) Festival is presenting the “Discovery artists” EFEEA residency artists Flor de Fuego and Blaz Plavlika who have developed an unique visual instrument for the Web Virtual Reality (WebVR) environment IDLE using the live coding frame Hydra.

SAT 25 NOV

Aram Bartholl

Keepalive (2015)

Video documentation

Video documentation of Bartholl's outdoor sculpture Keepalive, realized at Landart Kunstverein Springhornhof Neuenkirchen, Niedersachsen, Germany. The boulder from the region Neuenkirchen, Niedersachsen contains a thermoelectric generator which converts heat directly into electricity. Visitors are invited to make a fire next to the boulder to power up the wifi router in the stone which then reveals a large collection of PDF survival guides. The piratebox.cc inspired router which is NOT connected to the Internet offers the users to download the guides and upload any content they like to the stone database. As long as the fire produces enough heat the router will stay switched on. The title Keepalive refers to a technical network condition where two network endpoints send each other 'empty' keepalive messages to maintain the connection. <https://en.wikipedia.org/wiki/Keepalive>.

<https://arambartholl.com/keepalive/>



Kunstverein Springhornhof Neuenkirchen, Germany. Photo: Aram Bartholl

Nadja Buttendorf

FATbit - How to cheat your Fitness Tracker (2016)

Series of gifs (workshop documentation)



Fitness tracker, these small, nearly invasive technological accessories measure your physical activity and fitness. They allow you to optimize your body in a

playful way, while counting your steps, your pulse, your quality of sleep, your burned calories and many more personal body-related data. Soon it will be standardized that your fitness tracker will send the collected data to your health insurance, in order to calculate your payment of contribution linked to your individual fitness.

In 2016 Nadja Buttendorf created the FATbit Workshop, converting "these little self-optimization machines" on everyone's wrists into "really cool anti-optimization-extensions" – "The fitness tracker is hacking our body, we're hacking it back!" The gifs exhibited at Píksel document and visualize this process.

<https://nadjabuttendorf24.com/fatbit.php>

Damjanski

Napster (2023)

iOS App

A peer to peer nap sharing service to find places for Damjanski to take a nap [{-.-}] ZZZzz zz z...

<https://damjanski.com/>



(NO) SPECIAL TRACK

Kris De Decker

Low-tech Magazine (2007 – ongoing)

Magazine, online & printed

Technology has become the idol of our society, but technological progress is – more often than not – aimed at solving problems caused by earlier technical inventions. There is a lot of potential in past and often forgotten knowledge and technologies when it comes to designing a sustainable society. Interesting possibilities arise when we combine old technology with new knowledge and new materials, or when we apply old concepts and traditional knowledge to modern technology.

Low-tech Magazine was founded in November 2007. Since 2018, the magazine also runs on a solar powered server. The website is also available in Spanish, French, Dutch, German, and Polish. Since 2019, LTM also appears in print. Low-tech Magazine publishes at most 12 well-researched stories per year. Sister blog No Tech Magazine brings more regular updates. <https://solar.lowtechmagazine.com/>



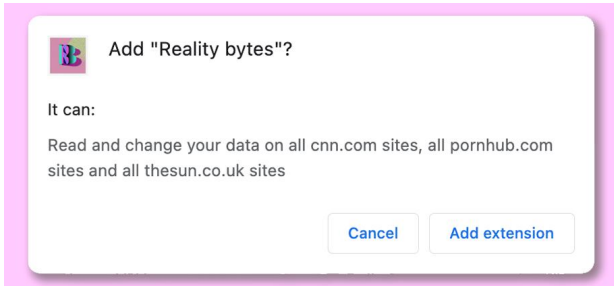
Screenshot Low-tech Magazine

Lotte Louise de Jong

REALITYBYTES (2023)

Web-browser plugin

Screenshot of browser plugin warning



REALITYBYTES works on cnn.com and thesun.co.uk, two platforms with distinctly different approaches to news delivery. By utilizing AI to replace images on these news websites, it challenges our assumptions about the 'reality' presented by these images. The project also extends to pornhub.com, facilitating a study of the implications when an AI is tasked with rendering explicit content.

<https://realitybytes.lottelouise.nl/>

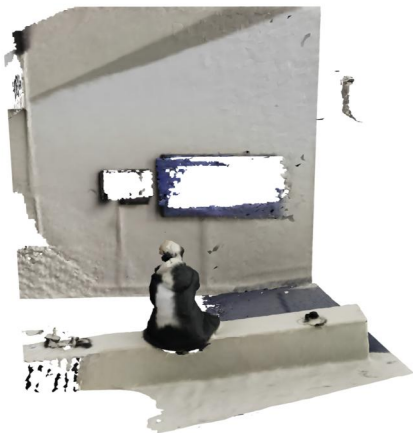
Dirk Paesmans

A3911 (2021)

Browser-based AR

A3911.17 is one of a series of 3d scans by Dirk Paesmans processed over a 3 year span. The scans are of people in museums and galleries looking at art. In this scan, updated for Augmented Reality, a TV on the museum wall becomes a window into the world in which it is placed, creating a delightfully complex interplay between layers of mediation.

<https://openar.art/a/FJzPd0KXiVjkDzfB>





& (Barbora Trnková and Tomáš Javůrek) metazoa.org

Please Wait! (2020)

Sticker set for the Telegram-messaging app

Because we live in a machine-mediated world that compels us to constantly accelerate and keep pace, preloaders sent instead of emoticons allow users to rediscover their temporal autonomy. They enable individuals to decide at what pace they currently need time to flow for them.

When using preloaders instead of emoticons, we aim to emphasize that among the most emotional moments we experience in front of the computer, watching a loading bar or a rotating preloader until the expected content is ready can be one of them. Not only does this materialize the seemingly invisible medium today, but these moments of forced waiting are very rare instances in interaction with the computer where we have time to observe our emotions and their origins. To trace the origin of our habits and addictions. And we may even decide not to load the content we were impatiently waiting for just a moment ago.

https://t.me/addstickers/please_wait

& (Barbora Trnková and Tomáš Javůrek) metazoa.org

ScreenSaverGallery (2013-ongoing)

Desktop app

ScreensaverGallery is our subject. We do not create exhibitions; we create screensavers!

The ScreenSaverGallery is an online exhibition space and a net art project, an ongoing artistic joke, using screensaver as its medium. The project transforms this inherent software feature of operating systems into gallery space during moments of inactivity. The gallery's software application is downloadable online, and the exhibitions are changing automatically.

The ScreenSaverGallery was created in 2012 by Barbora Trnková & Tomáš Javrek. In 2013, Czech curator, theoretician, and artist Marie Meixnerová (Mary Meixner), joined the project. Many artists and guest curators are contributing to the project.



© Barbora Trnková

Besides providing a presentation platform for artists, the gallery also aims to experiment with situations in which the screensaver appears, the technical possibilities of the medium, and the visual context it provides. It has been installed on more than 4000 computers around the world. The word goes that it is used mainly on personal computers and laptops of art professionals, including artists, theoreticians, curators, and new media art students, but also in computer rooms at various universities and academies.

<https://screensaver.gallery/get>

PIKSEL (NO) FESTIVAL SIDE EVENTS

Introducing the Center for Digital Narrative

Collective Exhibition curated by CDN

Tuesday, 7 November 2023 - Friday, 5 January 2024
UiB Humanities Library at the University of Bergen

PIKSEL KIDZ Lab - a new media art lab for kids!

Creating Visual effects with Code - LIVE Coding!

Monday, 27 November - Friday, 1 December 2023
Studio 207 (Strandgaten 207)

HYDRA, by Flor de Fuego

Please register at: piksel23@piksel.no

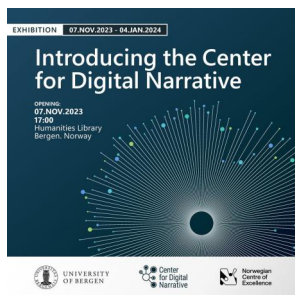
Introducing the Center for Digital Narrative

Collective Exhibition curated by CDN

Tuesday, 7 November 2023 - Friday, 5 January 2024 - 12:00

UiB Humanities Library at the
University of Bergen

What are digital narratives? How have digital narratives evolved over time and how do they influence our lives today? This exhibition explores the history and the future of digital storytelling: code, html, Flash, videos, games, AI, AR, VR, MR and social media. Digital narratives are stories that use digital technology to create, distribute, or interact with them. They can range from video games, poetry, and social media to interactive documentaries, immersive theatre, and virtual reality.



Curated by the Center for Digital Narrative (CDN), a Centre of Excellence at the University of Bergen. CDN aims to establish Norway as a world leader in innovative humanities research and train a new generation of researchers who will be ready to address future challenges. CDN investigates models of interdisciplinary research that are focused both on practice-based methods and qualitative analysis of the new forms of stories told using digital technology.

PIKSEL KIDZ Lab - a new media art lab for kids!

Creating Visual effects with Code - LIVE Coding!

HYDRA, by Flor de Fuego

Monday, 27 November - Friday, 1 December 2023
Studio 207 (Strandgaten 207)

Piksel KidZ Lab is an artistic laboratory for kids to understand and build new media artworks. After 9 years of experience working with kids and technology, the program is rooted in the autumn schools program. Piksel KidZ Lab will be held in Bergen during the autumn of 2023.

In an era that seems very important to upgrade digital skills, the proposed workshop will help kids to sharpen their digital competences and at the same time encourage motivation for digital experimentation. The goal is to de-mystify technology and reveal its design decisions, limitations, and creative potential.

Creative Coding is an new art practice based on real time coding that produces visual and sound performances. The workshop deals with the most experimental tool in creative coding created by Olivia Jack, HYDRA. Based in free technologies, kids will learn how to make visuals through algorithms and electronic basic tools whilst exploring new skills in a range of digital arts and technology.



The workshop will result in a set of live performances produced by the youngsters at Studio 207.

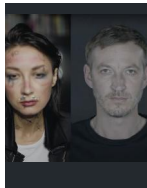
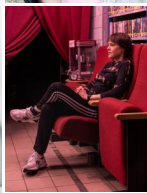
Duration: 3 hours.

The workshop repeats every day in 2 possible schedules: mornings from 10:00 to 13:00 for schools and late afternoon from 16:00-19:00 for individual kids.

Age: 10-80 years old.

Place: Studio 207, Bergen City

Please register at: piksel23@piksel.no



ARTIST PORTRAITS

(alphabetical, from left to right)

- Aram Bartholl, 2023, credits: Friso Gentsch
- Tega Brain, image courtesy of the artist
- Nadja Buttendorf, hello
- Cara New Daggett, © RIFS/ Arne Weychardt
- Damjanski
- Kris de Decker
- Flor de Fuego
- Lotte Louise de Jong, credits: Roza Schous
- Francisco J. Doblas Reyes
- Max Dovey, image courtesy of artist
- eeefff, self-portrait in a strongroom, Kirkenes, 2017
- Bruno Gola, credits: Matjaz Rust
- Ben Grosser
- Goodiepal, Goodiepal with the bicycle Kommunal Klon
Komputer 2
- Lars Holdhus
- Paul Kolling, © Cordula Treml, <http://cordulatreml.com>
- Polina Medvedeva, studio portrait at Rijksakademie
van Beeldende Kunsten, 2022, credits: Verena Blok
- Joana Moll, credits: Ona Bros
- Blaž Pavlica
- YoHa, Yoha.co.uk
- & (Barbora Trnková a Tomáš Javůrek), credits: Barbora
Trnková, Daniel Nováček

ARTIST BIOGRAPHIES

Aram Bartholl

<https://arambartholl.com/>

Aram Bartholl uses sculptural interventions, installations, and performative workshops to question our engagement with media and with public economies linked to social networks, online platforms, and digital dissemination strategies. He addresses socially relevant topics, including surveillance, data privacy and technology dependence, through his work by transferring the gaps, contradictions, and absurdities of our everyday digital lives to physical settings. The effect is two-fold. The works create an at-times bizarre confrontation with our own ignorance of globally active platform capitalism, and they renegotiate network activities as political forms of participation on an

analog level using the potential of public space. Bartholl thus initiates a performative process to catalyze a renewed understanding of individual action within a collective and self-determined network discourse. Conceptually and technically, he uses the same aesthetics, codes, and communication patterns that users are familiar with from YouTube, Instagram, and video games. A purposeful contextualization employs the logic of the Internet while at the same time undermining it with individual strategies.

Bartholl has exhibited at MoMA Museum of Modern Art NY, Skulptur Projekte Münster, Palais de Tokyo, Hamburger Bahnhof, Seoul Museum of Art and the Thai-

and Biennale among other as well as conducting countless workshops, talks and performances internationally. Aram Bartholl is a professor for art with digital media at HAW Hamburg, he lives and works in Berlin.

Tega Brain

<https://tegabrain.com/>

Tega Brain is an Australian-born artist and environmental engineer exploring issues of ecology, data, automation, and infrastructure. She has created digital networks that are controlled by environmental phenomena, schemes for obfuscating personal data, and a wildly popular, online smell-based dating service. Through these provisional systems she investigates how technologies orchestrate and re-orchestrate agency.

She is an Industry Associate Professor of integrated Design and Media at New

York University and her first book, *Code as Creative Medium*, is coauthored with Golan Levin and published with MIT Press. She lives and works in New York and Sydney.

Nadja Buttendorf

<https://nadjabuttendorf24.com/>

Nadja Buttendorf questions contemporary codes and norms of gender construction as well as challenging the mechanisms of value creation that affect the human body in our digital society. Her work illustrates that even our understanding of technology is closely tied to systems of patriarchal power relations. Rejecting these notions, her interactive works and video projects are designed for interaction constructing new and far more multilayered narratives in which women regain their visibility as an integral part of the history of technology. To

this end, she draws on communicative moments of on-line participation both in her online tutorials and by creating performative jewelry objects. DIY as a widespread online aesthetic functions as a consciously employed strategy of both enabling access and defying neoliberal work ethics.

The works and workshops of Nadja Buttendorf were shown at the HKW Berlin, Hartware MedienKunstVerein Dortmund, Künstlerhaus Bremen, La Gaîté Lyrique Paris, MU Eindhoven, NRW-Forum Düsseldorf, Halle 14 - Zentrum für zeitgenössische Kunst Leipzig, D21 Leipzig and the panke.gallery Berlin. She has also given lecture performances at Re:publica, the CCC, Creamcake and the nGbK Berlin. Nadja Buttendorf is a trained goldsmith and studied fine arts at the Burg Giebichenstein Kunsthochschule Halle (Saale).

She is based in Berlin.

Damjanski

<https://damjanski.com/>

Damjanski is an artist living in a browser.

Concerned with themes of power, poetry and participation, he explores the concept of apps as artworks.

His work has appeared internationally at the ZKM Karlsruhe, Centre Pompidou, NRW-Forum, Postmasters, Roehrs & Boetsch, Pioneer Works, König Galerie, MoCDA, Tropez, Import Projects. Currently Damjanski resides and works in New York.

Kris De Decker

<https://www.krisdedecker.org/>

Kris De Decker is the creator and author of "Low-tech Magazine", a website that is published in several languages. Low-tech Magazine refuses to assume that every problem has a high-tech solution. Low-tech

Magazine was founded in 2007. Since 2018, it runs on a solar powered server that goes offline when the weather is bad. Since 2019, Low-tech Magazine also appears in print.

De Decker is also the co-creator of the Human Power Plant, an artistic project that investigates the possibilities of human energy production in a modern society. In cooperation with Melle Smets. Since 2017.

Lotte Louise de Jong

<https://lottelouise.nl/>

Lotte Louise de Jong is a media artist from the Netherlands with a background in film-making. Her work is research-based and ranges from physical, digital and online installations to more traditional forms of narrative. Her practice addresses how we, as a society, view and shape our identity through mediated spaces like the di-

gital world. The internet as a space for exploring intimacy has been the main focus of her past projects. She obtained a master's degree in Fine Art and Design at the Piet Zwart Institute in Rotterdam in 2019. In 2020 she received an emerging artist grant from the Mondriaan Fonds.

Francisco J. Doblas Reyes

<https://www.bsc.es/doblas-reyes-francisco-j>

Francisco J. Doblas Reyes started working on climate variability at the Complutense University of Madrid in 1992, where he did his PhD. As a postdoc he worked at Météofrance, at the Instituto Nacional de Técnica Aeroespacial in Madrid, and for ten years at the European Centre for Medium-Range Weather Forecasts in the UK. From 2010 to 2015 he was team leader at the Institut Català de Ciències del Clima, and now leads the Earth Sci-

ences Department at the Barcelona Supercomputing Center. This department has physical engineers, mathematicians and social scientists working on supercomputing and data analysis to provide the best information and services on climate and air quality. He is the author of more than 200 papers, lead author of the fifth and sixth IPCC Assessment reports, member of several international scientific committees and supervisor of PhD students.

Max Dovey

<https://maxdovey.com/>

Max Dovey is an artist exploring computation through live, performative and embodied practices. His practice frequently manifests as participatory, event based, performance led 'scenarios' that attempt to foster a critical embodiment towards media & technology. Max is guided by feminist technoscience & post-human dis-

courses on being and more than human subjectivity and working with performative and embodied modes of knowledge production. He is based in London, UK where he teaches as pathway leader in MA Fine Art Computational Arts at Camberwell College of Art, University Arts London.

eeefff

<https://eeefff.org/>

eeefff is a collaboration of two people, Nicolay Spesivtsev and Dzina Zhuk who are based in Berlin and Minsk. eeefff is working with emotional effects of the new economic regimes driven by computation, materiality of sensibility, affects within creative industries, frictions between user interfaces and protocols, test settings for collective imaginaries. The methods of eeefff are: making public actions and situations, online interventions, performative seminars, soft-

ware and hardware hacks, framing environments and settings.

Bruno Gola

<https://bgo.la/>

Bruno Gola is a Brazilian computational artist, sound artist, live coder and musician based in Berlin. He studied art and media at the Berlin University of the Arts where he currently works as assistant professor in the Generative Kunst/Computational Arts class. In his projects, Gola combines his interest in programming languages and sound programming to create his own software and build instruments for live performances and interactive installations.

His work has been shown at K3 – Zentrum für Choreographie Hamburg, Dystopie Sound Art Festival, Network Music Festival, Silent Green, ACUD MACHT NEU, Spektrum, and others. Currently

he is an artist in residency at ZKM as part of Sonic Spaces 2023.

Goodiepal

<https://komponistbasen.dk/node/8812>

Goodiepal is a Danish/Faroese experimental electronic musician, performance artist, composer and lecturer, as well as a self-described horologist. His work engages with the past, present, and future of computer music, compositional practices and resonance computing, and his idea of Radical Computer Music. His tours have included 150 universities internationally. He is very active in the JUST STOP OIL movement under various names...

Ben Grosser

<https://bengrosser.com/>

Ben Grosser creates interactive experiences, machines, and systems that examine the cultural, social,

and political effects of software. Recent exhibitions include Centre Pompidou in Paris, The Barbican in London, Hebbel am Ufer in Berlin, SXSW in Austin, and the Japan Media Arts Festival in Tokyo. Grosser's projects have been featured in The New York Times, The New Yorker, Wired, The Atlantic, The Washington Post, The Guardian, Le Monde, Der Spiegel, and El País.

His artworks are regularly cited in books investigating the cultural effects of technology, including The Age of Surveillance Capitalism, The Metainterface, and Investigative Aesthetics. Grosser is Professor of New Media at the University of Illinois and a Faculty Associate at the Berkman Klein Center for Internet and Society at Harvard University.

Lars Holdhus

<https://www.larsholdhus.com/>

Lars Holdhus is a Norwegian artist, food forest worker and associated to Good Praxis. His work is currently about anarchism, social ecology, climate crisis and degrowth. He is also a sound artist and is releasing music under the moniker TCF. He has released music with YYAA (Berlin/London, DE/UK) and is currently working with PAN (Berlin, DE). He is currently working on the projects Degrowth for artists and Good Praxis together with Juha van 't Zelfde and Arnau Sala Saez.

Paul Kolling

<https://paulkolling.com/>

Paul Kolling lives in Berlin and makes works about infrastructural and economic processes and their integration into environmental and social structures. His research into and (re-) appropriation of emerging technologies is re-

arranged to reveal new perspectives that can be obscured through complexity and rhetoric. The outcomes are technological systems, installations and hybrid objects that strive to make complicated issues accessible.

Paul is a founding member of terra0.org, an art collective exploring the creation of hybrid ecosystems in the technosphere. His (other) projects range from objects and installation works for exhibitions and galleries to publications, lectures and panel discussions. They have been presented at the 58th Carnegie International, the 17th International Architecture Exhibition — La Biennale di Venezia, Canadian Centre for Architecture Montreal, The Shed New York City, Kunstveren Hamburg, Kunstverein Harburger Bahnhof, Weltmuseum Wien, Kunsthalle Zürich, Francisco Car-

olinum Linz, Chronus Art Center Shanghai, Furtherfield Gallery London, and Schinkel Pavillon Berlin among others.

Polina Medvedeva

www.polinamedvedeva.net

Polina Medvedeva works within the intersection of film, installation and performance, portraying individuals or communities who exist by circumventing political prohibitions, societal stereotypes, and effects of economic crises and conflicts. Questioning linearity in storytelling, she explores formats that allow for nuance and multiplicity of narratives. Her focus on the tactics of civil disobedience and mechanisms of vernacular resilience – improvised, passed through generations as oral histories, smuggled in through migration – speaks of the (im)possibilities of existing within while being against systems of oppression.

Medvedeva has been a resident at de Rijksakademie van Beeldende Kunsten Amsterdam (2020-2022) and her work was exhibited at among others Stedelijk Museum Amsterdam; WIELS Contemporary Art Centre, Brussels; Al-Ma'mal Foundation for Contemporary Art, Jerusalem and Bak Basis voor Actuele Kunst, Utrecht. Performances include Landmark, Bergen Kunsthall; Baltic Circle Festival, Helsinki; HYBRID Biennale, Dresden; Sonic Acts festival, Amsterdam; Lofoten International Art Festival, Svolvær; Brighton Festival, Brighton. Medvedeva has been a guest tutor at Sandberg Instituut Amsterdam, KMD Bergen, ArtEZ Zwolle, Gerrit Rietveld Academie, Amsterdam and a tutor and lecturer at the Utrecht University of the Arts.

Joana Moll

<https://www.janavirgin.com/>

Joana Moll is an artist based in Barcelona whose work critically examines the impacts of techno-capitalist narratives on the alphabetization of machines, humans, and ecosystems. Her research focuses on the materiality of the Internet, surveillance, social profiling, interfaces, and energy. Her work has been showcased at prestigious institutions worldwide, including the Venice Biennale and Art Basel, as well as universities such as New York University and the University of Cambridge. She co-founded the Critical Interface Politics Research Group at HANGAR [Barcelona] and has been a research fellow and artist in residence at institutions like the Weizenbaum Institute in Berlin and the Critical Media Lab in Basel. Currently, she holds a professorship at the Art Department at KHM in

Cologne, is a visiting lecturer at Escola Elisava in Barcelona, and a fellow at the Disruption Network Lab Institute in Berlin. Her work has been extensively featured in international media outlets like The New York Times and Wired, underscoring her approach to the interplay of technology, society, and the environment.

Cara New Daggett

<https://www.caranewdaggett.com/>

Cara Daggett is Assistant Professor of Political Science at Virginia Tech in the United States. She is interested in the politics of energy and the environment, feminist studies of science and technology, and histories of empire. Her book, 'The Birth of Energy: Fossil Fuels, Thermodynamics, and the Politics of Work' (Duke, 2019), was awarded the Clay Morgan Award for best book in environmental political theory and

the Yale H. Ferguson Book Award from the International Association Northeast. Her work has been published in journals including Environmental Politics, Energy Research & Social Science, Millennium: Journal of International Studies and the International Feminist Journal of Politics.

Yoha

<http://yoha.co.uk/>

YoHa is a UK based artist group led by Matsuko Yokokoji and Graham Harwood. Harwood and Yokokoji have lived and worked together since 1994. Their work involves the use of art as a mode of enquiry into technical objects most recently within the fields of health, war, oceans and death. The space of YoHa's inquiry is usually populated by an interconnection of technical objects and other kinds of bodies as in a clinic, hospital, battlefield or at sea. The

focus of their enquiry is where the flows of power can be reconfigured by the ambiguity of art, not necessarily to make art but to make use of it within a wider enquiry. Critical Technical Practice and the use of art allows for connections to be remade, renegotiated outside the rhetoric or logics that govern the space made possible by the interaction of technical individuals, humans and the wider environment. Critical practice in this context and at it's most simple can be thought of as a way of figuring entities that are just out of reach or are not yet uttered or seen or not yet acted on. Having figured such individuating process they are made available to those involved.

& (Barbora Trnková and Tomáš Javůrek)

<https://www.metazoa.org/>

Since 2010, Barbora and Tomáš have collaborated un-

der the moniker "&" and the platform [metazoa.org](https://www.metazoa.org/). Their collaborative work predominantly centers on digital media and internet-based art. They are the founders and curators of ScreenSaverGallery, unique experimental exhibition space for digital art at [screensaver.gallery](https://www.screensaver.gallery). They have also conducted joint research related to big data and visual [datatata.info](https://www.datatata.info). In their roles as curators at ScreenSaverGallery, they co-authored the participatory exhibition project *AI: All Idiots in Prague's MeetFactory*, which explores the intersection of art and artificial intelligence. Both are currently based in Brno.

CREDITS

Curatorial Team Píksel (no) festival edition:

Joana Moll with Marta Millet & !Mediengruppe Bitnik with
Noemi Garay

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Assistants: David Farias

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Catering: Merethe Iren Johnson Jøsok, Patricio Lara

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Mellisa Elliman, Farid Yusef, Kristian O Phuus, Mads S.
Andersen, Sondre Rognsvåg, Cecilie D Vadem, Marianne
Hjelvikno, Joseph Roberts, Laura Anna Fauth Hartling.

Web server: Tommy Juvik / 4bytes.

THANKS

Thank you to all the artists and researchers for contributing your amazing works, talks and performances. It has been inspiring to work with you and share your ideas. We have learnt so much.

Thank you to the Píksel team and especially to the Píksel volunteers for your dedication and hard work. Thank you to Jenny Pickett for designing this booklet, the posters and the website. Thank you to Center for Digital Narratives and Julie from Lydgalleriet for all your support.

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<http://no.piksel.no>